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ABSTRACT

Outlines are presented for 30 creative dance lessons for third grade children. Each lesson description includes: (1) a statement of the lesson objective; (2) an overview of how the lesson illuminates a general concept of dancing; (3) musical equipment needed; (4) introductory activities; (5) tasks for skill development; (6) suggestions for the teacher; and (7) consolidation, which requires the children to apply their movement discoveries to a specific task, such as creating a dance, sequence, or pattern. An introductory statement discusses the nature of dance, movement concepts, and creative dance. A bibliography is included, as well as suggestions for music selection and equipment. (JD)

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ELEMENTARY SCHOOL DANCE GRADE THREE

1982

Dance Grade 3

By W. Wotherspoon

RED DEER PUBLIC SCHOOL DISTRICT NO. 104

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The material in this booklet was produced as a project of the Red Deer Public School District #104 Physical Education Project.

I. INTRODUCTION

A. The Nature of Dance

Dance has a special place in the Physical Education program. Like gymnastics and games it is a physically vigorous activity which is enjoyed in individual, partner or group work situations. Like gymnastics, dance is best done in bare feet. However, dance demands something more from the child (and the teacher). It requires a creative problem solving approach to movement tasks and an aesthetic, expressive involvement in movement activity.

In dance, it is the child who creates the dance form. He decides how he will move and how he will make it his unique movement statement. As such, dance is an art form. Like all art forms, be it painting, music, literature, etc., the tools of the medium must first be mastered. Then, the artist is ready to create and communicate. Just as the young child spends time in art class experimenting with colour, texture, line and shape, so in dance class he will experiment with his body and how it can move in space with and without others. When the child becomes familiar with the basic tools or concepts of dance, he is then prepared to create dances which are expressive of his unique personality.

This special nature of dance requires the teacher to provide the beginning experiences with the dance movement concepts. Because the activity aims to involve the creative capacities of the child, the teacher must set up a warm, accepting atmosphere. All movement responses must be accepted. Children must appreciate each other and feel secure in showing who they are in their dances. They must feel that they are dancing to please themselves, not to impress the teacher or their classmates. Without a positive environment, creative activity is thwarted.

B. Movement Concepts

GRADE	BODY AWARENESS	SPACE AWARENESS	EFFORT	RELATIONSHIP
K to 6	-whole body	-general & personal	-time	parts of body to each other
	-body parts	-extensions	-energy	individual to space, objects
	-shape	-pathways	-space	partners
	-bases	-levels	-flow	trios
	-flow	-directions	-effort	groups
	-symmetry & asymmetry	-spacial actions	- enrichment -	

C. Creative Dance

In creative dance, the expressive aspect of movement is the main concern. Here the body is regarded as the medium for communication of ideas and feelings. The child is encouraged to discover, explore and use his imagination. He is provided with opportunities to develop an understanding of his own movement capacities, to learn the language of movement and invent and create sequences and dances on his own.

Although other forms of dance such as folk, square, modern and rhythms, with or without equipment, are more structured, we strongly encourage a transition to a more creative approach as more knowledge of these forms is obtained.

II. PROCESS OF LEARNING IN DANCE

1. GUIDED EXPERIENCES

   Movement problems are set relative to the objective chosen by the teacher.

2. EXPERIMENTATION

   Children experiment in order to discover a variety of ways of answering the problem.

3. SELECTION AND REJECTION

   Teacher assists children in selecting their best method of answering the problem.

4. REPETITION AND REFINEMENT

   Time is provided for the child to perfect his or her answer.

5. CONSOLIDATION

   Movement ideas are thus refined and consolidated into a known movement sequence.

III. THE LESSON

Each dance lesson in this book has three parts:

1. Introductory Activities
2. Exploring Movement - Skill Development
3. Applying the Elements - Consolidation

The first part, Introductory Activity, may be a time when an idea, concept or stimulus is verbally introduced. Or, it may be a review of the work done in a previous lesson. In the second part, Skill Development, the teacher introduces the Movement Concept through action tasks. The children try a variety of responses. The teacher gives further verbal Guidance during this exploratory period. If she observes that the children are all travelling forward, she might suggest that they try it backwards and sideways. Guidance comments should be tied into the teacher's observation of the class. Point out what is innovative or unusual. Give the unsure or wary child a nod. This is not the time to point out the super-star. Each child must feel that what they are doing is as "right" or as "good" as any other child. In the third part, Consolidation, the children are asked to apply their movement discoveries to a specific task, such as creating a dance, sequence or pattern. Because dance is an integrated movement activity, these dances will be based on the major concept (aim) of the lesson, and will also take into consideration elements from the other movement categories - Body, Space, Effort and Relationships. Children should have enough time to design their dance in general and then to re-design or clarify it. For very young children (K-1) their final dance may be a simple two-part sequence, (Skip and Spin). Older children, (2-3) may make up longer three-five part sequences and dance them with a partner or in a group. The oldest children (4-6) will enjoy creating movement sequences which lead up to real dances.

IV. OBSERVATION

Children will learn much from observing each other. They will develop an appreciation of individual expression as they see the very different ways that their classmates responded to the same problem. Young children, and older children who are just beginning to dance, usually prefer the anonymity of 1/2 the class dancing and 1/2 observing and then switching places. Children can dance for one partner to observe, or they can dance in a few groups while many watch them. It is always preferable to ask children if they will show their dances, rather than tell them to perform. The teacher is wise to set observation tasks for the children in order to sharpen their visual acuity. i.e. "Watch and see if these children change from a high to a low level while dancing."

V. SOUND AND STIMULI

A. Instruments

Many of the lessons suggest the use of certain instruments such as drums (tambour), cymbals, tambourines, claves (sticks), maracas, etc. When unavailable, the teacher will rely upon her own voice to stimulate the movement.

For those who are unfamiliar with using instruments, practice beforehand to discover what you can make the instruments do. Accenting a beat on a drum by making it louder or a shade quicker (shorter in length) will suggest different kinds of action. Rhythms are either even or uneven. The uneven rhythm has a beat which is quicker, leaving a tiny pause in the rhythm. The most common uneven rhythm is a gallop.

In four equal intervals of time, a Galloping Rhythm:

one beat on drum	quick, louder beat	pause in silence	one beat on drum	quick, louder beat	pause in silence

...continued

Runs, skips and walks are even rhythms. In using a drum in dance, the STOP signal is two louder beats. The first beat warns the child to cut his momentum and by the second beat, he should be still. Run - Leap! By scraping the nails on the skin of the drum, a sound which suggests slow spinning, creeping, etc., is produced. Tapping the wood drumstick on the wood rim of the drum gives a sharp, clear sound for "snaps" or "looks".

The cymbal is particularly well suited to spinning, going up and down, and exploding. Claves or sticks give a sharp "poking" or "jerky" quality. They can also make a good travelling pattern (running, hopping, galloping). Tambourines are good for skipping, shaking, fluttering, and many other actions. Maracas, bells, triangles, etc., all have great potential for stimulating dance.

B. Music

Music selections are often referred to in the lessons and in Boorman's books. Other recommended records and their source for purchase are found in Boorman 1-3, page 121. In using music the teacher should look for simplicity of sound, (one or two instruments), contrast in mood or phrasing (happy/sad, quick/slow) and repetition of phrases (a b a b c, skip, spin, skip, spin, collapse, abc abc skip, spin, jump, skip, spin, jump). Generally speaking, the shorter the music, the better. Teachers can create their own musical pieces by tape-recording into one unit, several bits and pieces from records.

C. Action Words

The basis of the dance lessons and units is action words. Boorman 4-6 pages 1 and 2 lists many words which will stimulate appropriate voice quality to the action word. The word "flick" needs a quick, light, crisp voice, while "thundering" needs a lower pitch, elongated, heavy voice.

Children can say the action words as they do them. This reinforces the action and builds up their vocabulary.

D. Poetry and Voice Sounds

Poetry which is short and appropriate for the children's level may be used as a stimulus for dance. The teacher should draw out two or three ideas or words from the poem rather than have the class "act" out every line in drama fashion. Use poetry to stimulate quality or mood of action, not as the vehicle for "acting out". See Boorman 1-3, page 122, Boorman, Dance and Language Experiences with Children, and Boorman 4-6, page 144.

The voice can similarly suggest a mood or time quality for action. Lingering, rounded "oooaah" may be an easy, free circling glide. While "zip-zap" may be a sudden, direct dart of the arms or the whole body. See the lesson, Boorman 4-6 c i and Boorman 1-3, page 121.

The following examples of different voice sounds can be used to accompany movement. The children can move while making the sound or make the sound and then move. Sounds are either slow and sustained or sudden; they can use total body actions to accompany sounds or isolated body parts or body zones. Space and relationship concepts can also expand their ideas.

Humming, Buzzing, Cooing, Grunting, Whistling, Growling, Sighing, Purring, Hissing, Clicking, Groaning, Barking,

mmmmm..... zzzzz..... shshshshsh.....

Zip...Zip...Zip..., Beep, Beep, Beep....

Yip...Yip...Yip...

Bang!

Boo!

The above sounds can be combined to make "nonsense slogans" and rhymes:

Shshsh click, click

mmmMMM BANG!

The children can do some group presentations including their own accompaniment!

E. Stories:

An imaginative story idea may also stimulate a quality of movement. Remember, acting out a story even in mime or pantomime, is not dance. Dance is abstracted from reality while drama is a representation of reality. See Boorman 1-3 p. 123 and Boorman 4-6, pp. 109-114.

Stimuli words are action words, stillness words or quality (mood) words.

Action Words

walk	twist	strike
run	curl	dodge
jump	vibrate	sway
hop	bend	shrink
skip	grow	clap
gallop	creep	rub
trot	crawl	squeeze
leap	jerk	whip
bounce	flop	wobble
slide	relax	shoot
skate	march	whizz
swim	stretch	whirl
step	lunge	shudder
rock	spring	climb
spin	roll	flee
shake	slither	twitch
stamp	turn	revolve
swing	toss	rotate
dart	explode	thrust
stomp	soar	bound

Action Words Cont'd

clench	sink	swivel
wheel	skid	quiver

Stillness Words

stop	cease	delay
quiet	quit	dwell
halt	discontinue	linger
freeze	finish	lull
collapse	end	hibernate
pause	rest	unconscious
hush	calm	immobile
sleep	still	inactive
paralyzed	peaceful	dissolve
melt	hesitate	drop
anchor	stiff	tumble
fall	rigid	withdraw
hold	kill	grip
perch	shrink	grasp
seize		

Quality and Mood Words

happy	sad	angry
glad	melancholy	tense
cheerful	blue	frustrated
joyous	low	mad
ecstatic	sorrowful	troubled
gay	unhappy	nervous
bright	depressed	defeated

Quality and Mood Words Cont'd

hearty	doleful	frantic
light	heavy	cold
little	strong	warm
gentle	big	lonely
dainty	huge	isolated
delicate	powerful	bleak
sudden	sustained	low
sharp	curved	high
angular	smooth	hollow
jerky	swing	soft
fast	slow	hard
lost	accepted	awkward
regular	tight	loose
droopy	free	confined

VI. LESSON PLANS

A. UNIT I — CREATIVE DANCE

1. Introduction

In creative dance, the expressive aspect of movement is the main concern. Here the body is regarded as the medium for communication of ideas and feelings. The child is encouraged to discover, explore and use his imagination. He is provided with opportunities to develop an understanding of his own movement capacities, to learn the language of movement and invent and create sequences and dances on his own.

Although other forms of dance such as folk, square, modern and rhythms, with or without equipment, are more structured, we strongly encourage a transition to a more creative approach as more knowledge of these forms is obtained.

2. Scope and Sequence of Lesson Plans

Lesson 1: To explore actions of skipping, spinning and collapsing.

Lesson 2: To explore running and freezing, looking and gazing.

Lesson 3: To explore body shape (crumple, bounce, whirl, fly, pop).

Lesson 4: To explore the rise of sudden and sustained action.

Lesson 5: To explore turning, leaping, galloping and jumping developed with partners in a meeting and parting situation.

Lesson 6: To explore body parts leading a travelling action (wiggle, gallop, freeze, bounce).

Lesson 7: To explore creeping and looking and gazing.

Lesson 8: To explore the use of the body joints to create angular body and group shapes and the use of body surfaces to create rounded body and group shapes.

Lesson 9: To develop sudden and sustained action in small groups.

Lesson 10: To develop a partner relationship in meeting and travelling together.

Lesson 11: To develop action led by knees.

Lesson 12: To formulate a movement sentence.

Lesson 13: To explore various pathways.

Lesson 14: To emphasize the use of strong and light actions in a group.

Lesson 15: To develop partner relationships in leading and following.

Lesson 16: To develop action led by the elbows.

Lesson 17: To explore hand and foot gestures.

Lesson 18: To explore body shape.

Lesson 19: To create a dance based on strong and light movements (a war and peace theme).

Lesson 20: To develop relationship in a group of three (In Canon).

Lesson 21: To develop a movement sequence to music placing particular emphasis on such body parts as knees, elbows, feet and hands (poke, jab, skip, spin, creep, look, freeze).

...continued

Lesson 22: To explore conversation in movement.

Lesson 23: To develop a pathway sequence in a group (hop, slide, slither, prance).

Lesson 24: To develop the use of strong-sudden actions, light-sudden actions and light-slow actions with percussion.

Lesson 25: To develop relationship in a group of three (conversation) (soar, cut, stretch, pop, leap, pull, snap).

LESSON 1

Objective: To explore actions of skipping, spinning and collapsing.

DANCE GRADE THREE CREATIVE DANCE

Overview: In this lesson the intent will be to develop three bodily actions and compose them into a sentence.

Equipment: Cymbal, tambourine, tambour

Introductory Activity:
Travel about the room to the sound of the drum.

Skill Development:

TASKS	*TEACHER SUGGESTIONS*
1. Explore spinning	
Can you turn and grow to the ceiling and then sink down again?	
Can you allow the turning to take you about the room so you sink down in another space? Start slowly - speed up - come down slowly.	- accompany with cymbal rising and falling in volume
Find which part of your body pulls you up from the floor and which part leads you back down.	
Can you grow to the ceiling and sink down to the floor twice, the same way each time?	
2. Explore skipping	
Can you keep taking your feet off the floor quickly?	
Can you sometimes see your feet in front of you, behind you?	
Let your steps take you from place to place.	
Can you join spinning up to the ceiling and down with travelling by skipping?	- have children repeat and demonstrate - introduce accompaniment if you wish
How many sentences can you make out of spinning and skipping?	

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Skill Development continued:

TASKS	*TEACHER SUGGESTIONS*
3. Explore collapse	
Can you make yourself big like a balloon?	- this can be accompanied with short sharp sounds of castanets or tambourine
Can you let the air out slowly?	
Which parts of your body collapse first?	- repeat several times

Consolidation:

Devise your own way of using spinning, skipping and collapsing.
Perhaps you skip, collapse then spin; or skip, spin then collapse.
Decide which you are doing, then repeat it several times until you know it.
Demonstrate.

Evaluation of Lesson:

LESSON 2

Objective: To explore running and freezing, looking and gazing.

DANCE GRADE THREE CREATIVE DANCE

Overview: In this lesson the children will be introduced to focal point as a gesture.

Equipment: Any percussion instrument

Introductory Activity:

Run about the room as people run or as animals run. Mimic as many different runs as you can.

Skill Development:

TASKS	*TEACHER SUGGESTIONS*
Can you run and freeze when you hear two beats (drum)?	- plenty of practice time
How can you run and freeze stopping high then low?	- repeat
When you freeze low can you gaze about the room moving head only?	- repeat freezing high
In your space can you look: (up high, low, behind, through legs, etc.)? Snap head to look.	- use short sharp accompaniment

Consolidation:

Let's act out the following phrase:

Run freeze look look
Run freeze look look
Gaze gaze gaze look

- alternate freezing high and low

Evaluation of Lesson:

LESSON 3

Objective: To explore body shape (crumple, bounce, whirl, fly, pop).

DANCE GRADE THREE CREATIVE DANCE

Overview: With emphasis on body shape, the children experience free movement in story form. The story is built, then the children act it out freely on their own.

Equipment: Balloon, cymbal

Introductory Activity:
Review running and stopping actions (freeze, pause, anchor, settle, etc.).

Skill Development:

TASKS	*TEACHER SUGGESTIONS*
Can you crumple up like a wrinkled balloon?	- point out how jutting elbows and knees make a wrinkled shape
Slowly the balloon gets blown up. Can you make your wrinkles disappear then appear? Repeat.	
Can you be a different shaped balloon?	- tie a knot in balloon
Show how your balloon will bounce.	- use cymbal; keep shape
What happens when the wind causes you to whirl and fly up in the sky?	- use cymbal accompaniment
Now gently settle on the ground. Here comes the wind again!	- roll and tumble
Can you retain your shape?	- repeat tumble and pop action
You land on prickles...Bang! Pop! Now what is your shape?	

Consolidation:
Repeat entire balloon story.

Evaluation of Lesson:

LESSON 4

Objective: To explore the rise of sudden and sustained action.

DANCE GRADE THREE CREATIVE DANCE

Overview: Here the intent is to increase the child's ability to use the qualities of time. Percussion instruments aid the children a great deal. Where necessary, the use of castanets (sudden) and cymbals (sustained) will assist the lesson.

Equipment: Castanets, cymbal

Introductory Activity:

Travel about the room using quick steps. Let this action develop into quick jumps that take you travelling. Sink to the floor. Now using hands, elbows and fingers, experiment with the same sudden movement. Shake castanets intermittently.

Skill Development:

TASKS	*TEACHER SUGGESTIONS*
Can you find a way of putting together several sudden actions that take your body or parts of it away from the floor?	
Can you grip your hands tightly then slowly pull them apart? Your feet?	- castanets for quickly meeting - cymbal for slowly parting
What other parts can quickly meet then slowly part?	
Make a short sentence of meeting and parting with floor or body.	- some actions slow, some quick
Can you travel using quick turns and jumps?	
Can you sink slowly?	
Can you make a sentence with turn and jump and sink?	
Can you rise from the floor very suddenly?	- actions of hands, head, elbows, knees
Can you travel in slow motion?	

Consolidation:

Show travelling, rising and sinking using very quick and very slow actions.

Evaluation of Lesson:

LESSON 5

Objective: To explore turning, leaping, galloping and jumping developed with partners in a meeting and parting situation.

DANCE GRADE THREE CREATIVE DANCE

Overview: How children are helped to enjoy the experience of working in a group or with a partner depends upon the teacher's sensitivity towards this area of work. Observation is of vital importance. Also working in a group requires a high level of concentration and constant contribution by everyone.

Equipment: RCA Record Library (Rhythmic Activities - Volume 3), "Postillion".

Introductory Activity:
Travel about the room, turning, leaping, galloping and jumping. Appropriate music may be used.

Skill Development:

TASKS	*TEACHER SUGGESTIONS*
Can you run and leap?	- emphasize body parts to help attain high leap
Can you turn as you jump?	
Can you make six continuous turns and jumps?	
Can you come to complete stillness after one turning leap?	- use a drum to accompany the movements
How can you control stillness?	
Now make six turning travelling jumps and one finishing stillness.	
Music - With a partner, decide who is A and who is B.	- have them listen to the first phrase of the music
A then does six turning leaps and stops.	- In the music, A travels away from B and stops, then B travels towards A and stops. Repeat - A B A B.
B follows with six turning leaps and stops.	
How far can A and B travel with this action?	
By yourself practice galloping. Find ways of changing direction while doing this.	- go high
Can you make three strong jumps into the floor?	- How are your feet when you land (together, apart, side by side or one in front)?
Can you join galloping followed by three strong jumps?	

....continued

Skill Development continued:

TASKS	TEACHER SUGGESTIONS
Music - Return to your partner and listen to second phrase of music. Can you gallop away from each other and make three strong jumps and gallop together then three strong jumps?	- The children must discover how to work together.

Consolidation:

The music "Postillion" is only a suggested piece of music to accompany this lesson; however, if the music is unavailable, then the actions can be developed with the use of a variety of percussion instruments.

The pattern of the dance is:

1) A leaves B with three turning jumps and is still.
2) B follows A with three turning jumps and is still.
3) A again leaves B with three turning jumps and is still.
4) B again follows A with three turning jumps and is still.
5) A and B gallop away from each other and then make three strong jumps on the spot.

* First part is repeated (1 & 2).

Presentation - important part of lesson. Be sure children are ready.

Evaluation of Lesson:

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LESSON 6

Objective: To explore body parts leading a travelling action (wiggle, gallop, freeze, bounce).

DANCE GRADE THREE CREATIVE DANCE

Overview: The intent of this lesson is to make the children more aware of their body parts and how they play an important role with regard to balance in a travelling action.

Equipment: Tambour, sticks

Introductory Activity:

Locate body parts.

Wiggle your fingers, now wiggle your toes.
Wiggle your tails and wiggle your nose.
Let your ear tickle your knee and
let your heel scratch your tummy.

Skill Development:

TASKS	*TEACHER SUGGESTIONS*
Can you stick out your rear end? Now let it take you galloping backwards around the room.	- accompany with drumbeat or sticks
Can you stick out your tummy? Let it bounce you around in a circle.	- watch for others
Now can you let your nose wiggle you forward on the floor?	- Can you wiggle your nose as you wiggle your body?
Repeat above varying methods of travelling, directions and body parts.	

Consolidation:

The drum will give you three signals to change. Each time use a new body part to lead and a new way of travelling. After responses have been learned, have half the class watch while the other half works Have children comment.

Evaluation of Lesson:

LESSON 7

Objective: To explore creeping and looking and gazing.

DANCE GRADE THREE CREATIVE DANCE

Overview: In a previous lesson the children were exposed to focal points as a gesture. The intent of this lesson is to refine that concept.

Equipment: Tambour, triangle or sticks

Introductory Activity:
Review run - freeze - look - gaze.

Skill Development:

TASKS	*TEACHER SUGGESTIONS*
Can you let your toes quietly tip-toe over the floor? Freeze.	- accompany with quiet sound
Now can you travel on your toes (creep)? Freeze.	- use same sound
Can you creep high and stretch?	
Can you creep low and close to floor?	- creep...freeze
Now can you let your eyes focus at a spot in the room? Creep to it and freeze.	- focus on floor, wall, ceiling - repeat

Consolidation:
Let's make a pattern...

Creep...freeze...look high look.
Creep...freeze...look low look.

The children can also freeze high or low...

Run...freeze...gaze...look.

Evaluation of Lesson:

LESSON 8

Objective: To explore the use of the body joints to create angular body and group shapes and the use of body surfaces to create rounded body and group shapes.

DANCE GRADE THREE CREATIVE DANCE

Overview: As well as being able to develop actions that involve the whole body in motion, it is equally possible to develop phrases of movement or whole dances which emphasize a particular part or parts of the body.

Equipment: None

Introductory Activity:
Travel about using running and jumping actions. Give time for this activity.

Skill Development:

TASKS	*TEACHER SUGGESTIONS*
Can you explore all the parts of your body that will make angular shapes (elbows, wrists, knees, shoulders)?	- Have children standing, kneeling or sitting.
How many parts can you find?	- Give time for discovery.
Select five angular parts. Then from a normal position, make your body angular.	- Repeat several times; always change to the normal shape each time.
Now can you move into your angular shape one part at a time?	
Make a sentence, sometimes showing all parts moving together and sometimes one after the other.	
Now can you travel then pause showing angularity?	- Allow time for exploration.
Without speaking, can you make an angular group shape?	- children in groups of three (sitting, standing, kneeling)
Now can you move in canon to create an angular shape?	- The children must sense the moment of movement. One person moves, then the second then the third.
Can you travel as a group making a curved or round pathway?	- Take several short trips so children can look back at their new pattern.

....continued

Skill Development continued:

TASKS	*TEACHER SUGGESTIONS*
As a group can you make a rounded or curved shape similar to the one you made while travelling?	
Find other ways you can make curved or rounded shapes.	- Discuss with children the use of the surfaces of the body (rounded back, curved arm).

Consolidation:

Make a sequence of actions that:

1. create an angular group shape;
2. travel on a curved or rounded pathway; and
3. finish with a curved group shape.

After time to formulate this piece of work, have half the class perform at a time.

Evaluation of Lesson:

LESSON 9

Objective: To develop sudden and sustained action in small groups.

DANCE GRADE THREE CREATIVE DANCE

Overview: By doing, being and feeling, the child is much more apt to understand the differences between sudden and sustained actions.

Equipment: Tambour, cymbal, tambourine

Introductory Activity:

The children form groups of four or five. They are given a word which is either sudden or slow. Eg. - (Sudden) - whisking, flicking, darting, exploding, popping; (Slow) - settling, evaporating, drifting, seething, writhing, collapsing. Each group decides how they will show this word. Several minutes to practise.
Each sudden group will show each slow group their actions. Then the slow groups will show the sudden groups their actions.
Complete with a discussion of the differences in the actions of both groups. The time factor.

Skill Development:

TASKS	*TEACHER SUGGESTIONS*
Can you experience the feeling of suddenness?	
-Make quick actions of the feet leaving the floor.	
-Shake the hands quickly.	
-Combine quick actions of feet and hands.	
-Make a quick wriggling action of the spine.	
-Make a long shape from a curled one.	
-Make a curled shape from a stretched one.	
-Flick the eyelids, now make another action as quick.	
Can you experience the feeling of slowness?	
-Very slowly sink then rise.	
-Very slowly bring hands together then apart.	

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-Take a deep breath and let it out slowly.

-Smooth the hands slowly over the floor.

-Cut lazy patterns in the air with hands.

Consolidation:

After having experienced the feeling of suddenness and slowness, the children should return to their groups and select two words they will formulate. One word should contain elements of suddenness the other elements of slowness.

Evaluation of Lesson:

LESSON 10

Objective: To develop a partner relationship in meeting and travelling together.

DANCE GRADE THREE CREATIVE DANCE

Overview: Group work has a particularly vital role to play in creative dance because as children evolve from an atmosphere of independence to one of dependence upon a partner then communication with each other takes place.

Equipment: None

Introductory Activity:

Let children review the meeting and parting theme. Have them explore various travelling actions while parting and meeting a partner.

Skill Development:

TASKS	*TEACHER SUGGESTIONS*
Choose a new partner. One partner be high - the other low. Travel together slowly, then freeze. The child at the high level melts, while the other partner grows slowly. Return to original space and repeat.	-Switch with the group closest. -Use cymbal for accompaniment.
Now can you try it at different levels?	-Point out action words used.
Now staying together travel quickly to a new space. (Grow or melt)	-Repeat having children travel to a new space each time.
Can you travel side by side? One leading, one following?	

Consolidation:

With your partner make a dance in which you meet and travel together. You may use any level or speed you choose. You may work side by side of leader follower. Offer lots of guidance.

Evaluation of Lesson:

LESSON 11

Objective: To develop action led by knees.

DANCE GRADE THREE CREATIVE DANCE

Overview: In this lesson the children will be exposed to whole bodily actions such as the gallop, leap, and jump, however, in each case a very strong emphasis or accent will be placed on the knee.

Equipment: Tone Block, Tambour.

Introductory Activity:
Review appearance and disappearance of knees experienced in Lesson #2 (Grade One).

Skill Development:

TASKS	*TEACHER SUGGESTIONS*
Gallop about with really big knees.	-Get knees up high.
Can you gallop forward (left leg leading, right leg leading)?	-Leading leg and trailing leg.
Show me a backward gallop, sideways.	-Have children continue to change leading leg.
Can you gallop low?	
Let's see a gallop, then a leap.	-Repeat 3 or 4 times.
Now let your knee lead you when you gallop to the side. Can you jump to the side with the knee leading?	-Repeat and jump to other side.

Consolidation:
Clap your hands as you travel about, as fast as your feet go, sometimes fast and sometimes slow.
Now concentrate on a finishing sentence, gallop - leap - jump.
Be sure to show your knees.

Evaluation of Lesson:

LESSON 12

Objective: To formulate a movement sentence.

DANCE GRADE THREE CREATIVE DANCE

Overview: In this lesson we wish to expand upon Lesson #2 by introducing the complete sentence with music accompaniment. Here the children will experience a mood which will have a definite command over their performance.

Equipment: Tambour or drum, tambourine, Listen and Move, Record #3, "Quivery".

Introductory Activity:

Have the children explore running and creeping to allow for the experience of fast travels to slow. This also allows for a vigorous warm up.

Skill Development:

TASKS	*TEACHER SUGGESTIONS*
Can you creep about the room on your toes? Now freeze. Creep high and low. Large steps and small.	-Repeat a few times
Now after each freeze; can you look! look! look!	
Next time show me a gaze.	
Following the gaze lets see if you can gather in all your energy and explode?	
Now let's explore various ways of exploding. (Big, small, wide) Can you turn etc.?	-Repeat until refined.

Consolidation:

Let's make the whole Dance:

Creep - Freeze - Look - Look
Creep - Freeze - Look - Look
Gaze - Gaze - Gaze - Explode

At first guide the children through the sequence with words or use of the drum. Now if the music is available, play it for the children and ask them to interpret the mood of the story. Now lets try the dance to the music.

Evaluation of Lesson:

LESSON 13

Objective: To explore various pathways.

DANCE GRADE THREE CREATIVE DANCE

Overview: To be aware of the various pathways will allow the child greater understanding of where he can take his or her body. Additional clarity and expressions is forthwith.

Equipment: Tambour or drum, tambourine

Introductory Activity:
Demonstrate by picture, straight, curvy, circular and zigzag lines. Have the children draw these lines in the space about their personal space.

Skill Development

TASKS	*TEACHER SUGGESTIONS*
Can you show me a skip in a straight line?	-Explore various directions (forwards, backwards, sideways).
Can you make it curving this time?	-Have the children emphasize a body part leading the curve.
Now skip in a circle.	-Have children make big circles and tight circles.
Let's see you zigzag your skip.	-The turn on the zigzag must be sharp or it will be a curve.
Now be very close to the floor and travel in a zigzag pathway.	-Repeat by guiding children through the other 3 pathways. Point out stomach slides, crawls on all fours etc.
Now can you explore pathways with other ways of travelling? (Hops, gallops, etc.)	

Consolidation:
Each child with a partner. Travel towards your partner with one kind of pathway and travel apart with another. Vary the level of the pathway as well as the method of travelling. Change partners. Have half class or individual demonstrations.

Evaluation of Lesson:

LESSON 14

Objective: To emphasize the use of strong and light actions in a group.

DANCE GRADE THREE CREATIVE DANCE

Overview: The intent of this lesson is to allow children to create their own strong and light actions along with their own accompaniment, and to apply it to music within group structure.

Equipment: Tambour, tambourine, sticks, Listen and Move, Record #5, "Gallop".

Introductory Activity:
Travel exploring the actions of skipping, jumping and galloping.

Skill Development:

TASKS	*TEACHER SUGGESTIONS*
Can you click your fingers in many patterns about your body?	
Begin near the floor and rise to the ceiling.	-Repeat several times.
Let your body or body parts dance to the clicking.	
Now travel to your clicks, using hops, skips and jumps.	
Can you make small light actions that start near the floor and gradually lift you to your feet? Accompany with light sounds.	
Can you travel sideways? Now travel sideways on your feet.	
Now use strong steps.	-Introduce a strong rhythmical beat.
Find out how you can travel on your feet and make your steps strong.	-Have children keep a strong looking body.
Sit on the floor and make loud and strong claps.	
Now accompany your strong travelling with clapping.	
Now show two things: -light with clicks -strong with claps	

Consolidation:

With a partner decide who is going to be strong and who light. The strong ones gather in a group and the light ones gather in another group. Everyone listens to the music. It will say "I am travelling and being strong" and "I am travelling and being light".
While listening a second time respond to your music by travelling to the center of the room then stop. When you hear it again travel home.

Evaluation of Lesson:

LESSON 15

Objective: To develop partner relationships in leading and following.

DANCE GRADE THREE CREATIVE DANCE

Overview: The intent of this lesson is to expose the children to familiar actions in order that they may focus their attention on first leading or following a partner and responding to percussion instruments.

Equipment: Tambour, tambourine, sticks, tone block.

Introductory Activity:
Review partner dance from Lesson #10.

Skill Development:

TASKS	*TEACHER SUGGESTIONS*
Show me a skip in a straight line. Now curving. Can you creep in a zigzag or run in a circle?	-Review travels and pathways.
Get with the person closest to you.	-Point out directions and levels.
Now travel various ways and pathways, one leader and one follower. Switch. Each new leader travel a different way.	-Give plenty of practise.
Now find: a. a slow way b. a fast way c. a turning way d. a low way of travelling.	-Point out interesting ways, patterns, pathways, levels, etc.

Consolidation:
With a partner design a dance of leading and following. Move to the sound of the instrument. I will play four instruments. Each change of instrument means a change of leader.

Evaluation of Lesson:

LESSON 16

Objective: To develop action led by the elbows.

DANCE GRADE THREE CREATIVE DANCE

Overview: Again here as in Lesson #11, we are attempting to develop action led by a specific body part. In this case it is the elbows. This body part becomes very isolated during the lesson.

Equipment: Tone block.

Introductory Activity:
Review follow the leader with travels, directions, pathways and levels.

Skill Development:

TASKS	*TEACHER SUGGESTIONS*
Can you circle your arms long and stretched?	
Now make your elbows appear.	-Pop your elbows into different spots.
Let's make a pattern: Circle, Circle Pop, Pop, Pop.	-Repeat. Point out elbows, behind, high, etc.
Let one elbow pop, now the other!	-Repeat. Let elbows jab together in different spots.
Can you make both jab and jab and jab?	
Now travel about with elbows that pop one at a time or jab both together.	-Use sharp percussive sounds.

Consolidation:
Let's make a pattern. Skip as you pop your elbows and jump as you jab.

-The skip - pop will be asymmetrical and the jump jab will be symmetrical.

Evaluation of Lesson:

LESSON 17

Objective: To explore hand and foot gestures.

DANCE GRADE 3 CREATIVE DANCE

Overview: Sometimes in dance we make up patterns with just a little part of our body. In this lesson awareness of body parts and how they move is the theme. To aid this awareness you may use a cardboard cut out of a body, each body section jointed and moveable, to demonstrate the ability of each body part to move separately.

Equipment: Tambour, Tambourine.

Introductory Activity:
-Run anywhere in the gym.
-Choose another way to move on your feet. (forwards and backwards)
-Move about making knees important.
-Make heels very important.
-Observe the cardboard model.

Skill Development:

TASKS	*TEACHER SUGGESTIONS*
-How can you make the body move?	-Let's concentrate on the legs and feet.
-Give it a name.	-Let children manipulate the body and name parts.
-Can you make large steps about the gym?	-Stride in time with drum.
-Now can you step on your toes with long strides?	
-Can you try backwards?	
-What are the opposite of large steps? Show me your feet as you move.	-Use quick light beats on drum. -Run, jump and kick your feet up in front of you and behind you.
-Can you sit and lift your feet up in the air alternately with your hands?	
-Can you touch parts of feet to the floor?	-Toes, heels, insides, outsides, soles
-Can you make sounds on floor or in the air with feet?	-Tap, rub, clap, etc.
-Can you curl or stretch toes?	
-Can you lift feet high in the air?	-Children lying on back (spread, shake, wriggle)
-Can you move knees together and separately?	-While sitting, then standing.
-Now travel about gym making knees important.	-Poke in front, out to the sides.
-Explore all the different parts of the feet on which it is possible to move.	-Accompany with a tambour or drum.

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-Now let's name the parts of the arms.	
-Can you shake your hands and arms?	-Accompany with tambourine.
-How would you explore space with your hands?	-Stretch and move.
-Can you move about the room with arms flying?	-Spread arms, spinning and turni
-Now run without arms then use them. Which is easiest?	
-Can you lie down and stretch your arms then curl?	-Contrast the shape.
-Show me your fingers.	-Children sitting.
-Can you reach with them?	
-Can you curl them?	
-Make sounds with hands.	-Clap, slap, flick, drum.
-How can we move our shoulders?	-Up, down, forward, backward, cir
-Show me your elbows?	-Front, behind, sides.
-Can you touch elbows with someone near.	
-How can you use your hands to help you move?	-Have demonstrations.
-Can you draw with your elbows?	-Patterns, letters in the air.

Consolidation:

Move about the room making your elbows lead the way while travelling on different parts of your feet.

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LESSON 18

Objective: To explore body shape.

DANCE GRADE 3 CREATIVE DANCE

Overview: We can observe the shape of the body as it crystallizes in stillness. These shapes may be categorized as:
a) Arrow - like - in a single direction.
b) Wall - like - with height and depth.
c) ball - like - curved or rounded.
d) screw - like - twisted.

Equipment: Tambour, Tambourine, Listen and Move, Record #7, "Leading Into Firm Sustained Movement; and Record #3, "Intent"; and Record #1, "Droning Voices".

Introductory Activity:
-Travelling and freezing in different shapes (arrow, wall, ball, screw) Accompany with tambour or drum.
-Show and discuss elastic bands.

Skill Development:

TASKS	*TEACHER SUGGESTIONS*
-Can you stretch yourself like a long elastic?	-Children begin low in personal space.
-How do you stretch into a backwards elastic?	-Push body up high. -Turn body over.
-Can you snap it all in? -Can you stretch like an upside down elastic? -How else can you stretch and snap?	-Allow time to explore. -Allow demonstrations.
-Elastics can twist, can you?	-Children try different twists in their spaces.
-Show how you can twist and stretch? -Let's see you really snap. -Can you use a base other than you feet?	(Seat, knees, tummy, back, hands,etc)

Consolidation:
Let's listen to the music. (Record #7 & #3) How can you make strong - slow stretching movements in different directions to the music? Can you let the music stretch you from different body bases and snap you back? Create a sequence. Let's listen to the third piece of music (Record #1). How can you design an elastic band dance to this? eg. Stretch - twist - snap or stretch - stretch - snap.

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LESSON 19

Objective: To create a dance based on strong and light movements (a war and peace theme).

DANCE GRADE 3 CREATIVE DANCE

Overview: What kind of action words express a dance of war? (thundering, slashing, punching, etc) A dance of peace? (float, skip, drift, open, etc.) We can observe the use of weight or energy in these actions. It may be either firm, strong, gripped, weighty or fine-touched, light, airborne, buoyant.

Equipment: Tambour or drum, "March From Lohengrin" by Wagner or "William Tell Overture" by Rossini, (optional); Listen and Move, Record #5, "Gallop".

Introductory Activity:

-Review light and strong actions from lesson 14. Let the boys be the strong actions (gallops) and the girls the light actions (bounce). These locomotor movements can be done in general space. Use Listen and Move, Record #5, "Gallop".
-Discuss the action words to express war and peace.

Skill Development:

TASKS	*TEACHER SUGGESTIONS*
-Show me an angry war shape.	-Point out angular bodies (knees, elbows) -Twisted low shapes. -Accompany with drum. -Allow time to develop. -Point out effective use of leaps, levels etc.
-Let's see you thundering, slashing, punching all over the room. -Can you roar the word war?	
-Can you whisper the word peace? -Can you travel to three different people and whisper peace to them? -Can you whisper peace to your hand? -Now let your hand scatter peace all about you. -Can you let your toes kiss the floor and flutter "peace" around the room? -Now let's see you use both your hands and toes to dance peace about the gym.	-High, low, everywhere. -Allow plenty of time to develop mood. -Point out (gliding, floating) -Point out effective turns and changes of level and time.

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Consolidation:

In groups of 4 or 5 make up a War and Peace Dance.	-Give individual groups help with their design.
-Do some members dance war and some peace? -Do they all dance war and peace? -Will voice and body sounds be used? -Can you think of a special beginning and/or ending?	-Observe dance. -Comment and seek children's comments on the design used in each dance.

Music is not necessary but two suggested pieces of music which have two themes in them similar to war and peace are:"March From Lohengrin" and "William Tell Overture".

LESSON 20

Objective: To develop relationship in a group of three (In Canon).

DANCE GRADE 3 CREATIVE DANCE

Overview: When working in a group of three developing the relationship of dancers to each other we may observe them near, apart, approaching, parting, surrounding, by the side of, behind, leading, following, moving in unison, in opposition, in harmony and in canon. When working in canon each dancer performs a similiar or different action or movement one after the other. The relationship of the group must be maintained.

Equipment: Tambour, tambourine, tone block, sticks, cymbal, Listen and Move, Record #5, "Gallop".

Introductory Activity:

-Review leading and following with a partner from lesson 15. Try various ways of travelling. Accompany with various instruments.

Skill Development:

TASKS	*TEACHER SUGGESTIONS*
-Can you slide about the room? (side gallop)	-Accompany with drum (vigorous)
-Can you go the other way, opposite, shoulder leads?	
-Freeze! At different levels.	-Really grip the floor when you freeze.
-Can you repeat (slide and freeze) with short phases?	
-Let's listen to the music. (gallop) Can you change directions each time the music changes?	
-From your freeze shape let yourself spin away to another spot and freeze.	
-Can you change your shape and level as you spin?	-Use cymbal to accompany spin.

Consolidation:

Get into groups of three. Order yourselves one, two, three and spread apart. With the drum first person slides to and freezes in a new space. The second and third follow on command and freeze near the first person but each one at a different level. Each child travels at a different time.

Let's repeat without instructions, only the drum. Can you make your group a tight interesting shape?

Now with the cymbal, first person spin away and freeze. Second and third follow each one going to a different spot.

Repeat.

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Now let's put it all together.

1. Slide - freeze
2. Slide - freeze coming together.
3. Slide - freeze

1. Spin - freeze
2. Spin - freeze travelling apart.
3. Spin - freeze

Now let's listen to the music again, identify the phases and try it to the music.

-Repeat several times and observe.
-Comment on group shapes created.

LESSON 21

Objective: To develop a movement sequence to music placing particular emphasis on such body parts as knees, elbows, feet and hands (poke, jab, skip, spin, creep, look, freeze).

DANCE GRADE 3 CREATIVE DANCE

Overview: The emphasis in this lesson will be on the knees and elbows and incorporating their actions along with others into a movement sequence. The elbows or knees will be responsible for leading all the actions that will make up this piece of music.

Equipment: Tambour or drum, tambourine, cymbal, Listen and Move, Record #1, "Drumming Rhythm"; Children's Rhythms in Symphony, "Gavotte"; and RCA Victor Record Library (Rhythmic Activities - Volume 3), "The Clock".

Introductory Activity:

-Skip about the room to music having the knees then the elbows lead the action. "Drumming Rhythm".
-Now skip emphasizing the feet with music "Gavotte".

Skill Development:

TASKS	*TEACHER SUGGESTIONS*
-Can you let your elbows poke, poke, poke?	-Children in personal space.
-Can they poke high, low, fast or slow?	-Accompany with tambour.
-Can you let your knees jab, jab, jab?	
-Can you jab high, low, fast or slow?	
-Listen to Phase 1 of the music.	
-Now let's poke 16 times to the music.	-Poke in all directions.
	-Repeat.
-Can you jab 16 times.	-Each jab different.
-Let's skip to the drum. Can you skip with knees leading? elbows leading?	
-Show me a spin.	-Spin to sound of cymbal.
-Can we put everything together for the first two parts of the music?	-16 jabs - skip (knees leading) and spin - freeze. -16 pokes - skip (elbows leading) and spin - freeze.
-Now let's see if we can creep about the room. Now freeze and look.	-Accompany with tambour. -As you freeze - snap head to look at something.
-Let's listen to the next part of the music.	
-Can we try the actions we just practised to the music?	-Creep, freeze, look, Repeat six times.

Consolidation:

The music "The Clock" is only a suggested piece of music to accompany

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this lesson; however, if the music is unavailable, then the actions can be developed with the use of a variety of percussion instruments.

Let's put all the actions together for the duration of "The Clock". This is a longer piece of music with more actions than the children are used to therefore concentration on the task at hand is very important.
16 pokes - skip with elbow leading - spin.
16 jabs - skip with knees leading - spin.
Creep - freeze and look (repeat 6 times) (some phrases are longer than others)
16 pokes and jabs - skip (elbow and knees leading - freeze)

This can be performed with a partner in unison if the time permits.

LESSON 22

Objective: To explore conversation in movement.

DANCE GRADE 3 CREATIVE DANCE

Overview: Conversations in movement are a natural development of the leading and following situation. When leading and following in conversation the child will decide whether to follow the movement idea or change it. For example "I am going away from you in a lively fashion and stopping as high as I can!" can be responded to by:
a) I agree with you and will do exactly the same.
b) I disagree and will do everything exactly opposite.
c) I can accept one part but not the other.

Equipment: Tambour or drum, tambourine.

Introductory Activity:
-Children stand beside nearest person to be his or her partner. Play follow the leader using any actions they might choose. Take turns leading.
-Whenever there is a problem suggest a limitation - pathways, travels. The leader must make actions clear.

Skill Development:

TASKS	*TEACHER SUGGESTIONS*
-How many ways can you make big movements?	-Children working individually. -A big jump. -Extend body in all directions.
-Can you balance on different body parts being as big as you can each time? -Can you take big striding steps? -How can you travel on your hands and feet being very big?	-Each child should make two ways of moving while taking up a lot of space and finishing using a big space.
-Now let's experiment with ways of moving in which we use as little space as possible. -Can you move on your toes close to the floor? -Show me a jump which uses little space?	-Each child should make two ways of moving in which little space is used.
-Hands to feet using little space.	

Consolidation:
Children rejoin partner. Now instead of the follow the leader situation there is a movement conversation, the large actions like shouts and the little ones like whispers. Any one of the following three ways will

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guide the children to formulating their ideas.
1) A and B choose how they will speak in movement.
2) A makes a statement, B responds.
3) Allow only so many sentences.

A speaks, B speaks, A speaks, B speaks, A speaks, Both speak.

LESSON 23

Objective: To develop a pathway sequence in a group (hop, slide, slither, prance).

DANCE GRADE 3 CREATIVE DANCE

Overview: In a previous lesson the children explored pathways. In this lesson the children will get an opportunity to review those pathways and create a movement sequence of pathways while in a group situation.

Equipment: Tambour or drum, Listen and Move, Record #8, "Farandole".

Introductory Activity:

-Review pathways (straight, curved zig zag) with two or three forms of locomotion.

Skill Development:

TASKS	*TEACHER SUGGESTIONS*
-Can you pick a slow, high level method of travelling?	-Accompany with drum.
-Use any pathway you like.	-Allow time to experiment.
-Now can you change to a faster, medium level of travel? Any pathway.	-Change drum beat.
-Now what very fast, low level travel can you think of?	-Change drum beat again.
-Choice of pathway.	
-Let's listen to the music and decide how you will travel to it.	
-On each drum beat can you change your pathway but keep same method of travelling.	-Beat drum about every 16 beats.

Consolidation:

In groups of 4 or 5 get in line with a leader. With the music the leader will pick a way of travelling and a pathway. The others follow. When I beat the drum the leader goes to the end of the line and a new leader takes over. (New pathway and new method of travelling) If children lack ideas, suggest they try different levels or lead their action with different body parts.

LESSON 24

Objective: To develop the use of strong - sudden actions, light-sudden actions and light-slow actions with percussion.

DANCE GRADE 3 CREATIVE DANCE

Overview: The material in this lesson will place the emphasis on quality of movement rather than just action words. Many of the actions used have reoccurred, however they will be given added expression through changes in time and energy.

Equipment: Tambour or drum, several other instruments to make a strong sound (1 per two children) cymbal, castanets.

Introductory Activity:
-Travelling and freezing in a very strong position. Feet should be apart to maintain a stable position.

Skill Development:

TASKS	*TEACHER SUGGESTIONS*
-Everyone take a very strong position.	
-Can you use quick strong jumps to travel to another place in the room?	-Accompany with tambour. -Travel for 4 or 5 jumps before stopping.
-Repeat.	
-Can you make the top half of your body take a different position on each jump?	-Stretch, twist, curl.
-How does your body help you maintain very strong jumps?	
-How far do you travel?	
-Can you find a partner?	-Nearest person.
-One partner will clap or use a drum to make a strong beat to accompany the other partners jumps.	-After several trips, change over.
-Remember your jumps.	
-Now find a place by yourself and let's listen to the cymbal.	-Continuous gently ringing sound.
-Can you move to the cymbal in a very gentle continuous turning action? Action should last only as long as the sound.	-Repeat several times.
-Return to partner and work out a slow light turning action.	-Both moving at same time.
-How can you join this part to the strong quick jumps?	
-Can you stretch your body so you are extended upwards?	
-Can you make very light sudden movements of parts of your body as you collapse to the floor?	-Accompany with castanets.
-How can you use your light turning to bring you back to the extended position?	-Repeat these two experiences several times.

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Consolidation:

Decide upon your final sequence of actions in which you and your partner use strong-quick jumps, slow-light turning actions and sudden-light actions. Where will you put the light-sudden actions?

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LESSON 25

Objective: To develop relationship in a group of three (conversation) (soar, cut, stretch, pop, leap, pull, snap).

DANCE GRADE 3 CREATIVE DANCE

Overview: This lesson combines two previously developed ideas,
1) Conversation in movement, and
2) Relationship in a group of three (In canon)

As in normal conversation children speak one after the other, at the same time or their conversations can overlap.

Equipment: Cymbal, claves, tone block.

Introductory Activity:
-Verbally review with children the lesson - Moving in Canon.
-In groups of three review locomotor actions one after the other.

Skill Development:

TASKS	TEACHER SUGGESTIONS
-Show me a sharp arm. Can you cut your space?	-Repeat using other body parts.
-Now can you let your sharp body soar in a spin?	-Whole body action. -Use cymbal or voice. -Travel and leap. -Repeat.
-Try to land in a shape that's ready to cut and soar again.	-Movement from personal to general space.
-What kind of sharp shape will you land in?	-Point out the twisted body with ready arms.
-Now in your own space can you open up with a stretch into space?	-Arms, legs, head stretch.
-Can you try it from a low base?	-Slow, strong, push for a stretch. -Repeat using other bases and stretching in all directions.
-Now show me elastic limbs that stretch and pull.	-Accompany with claves or tone block.
-Now can you let an elbow pop, pop; a knee snap, pop; a rear end pop, pop; or a chin snap, snap.	-Vary levels. -Use other body parts.

Consolidation:

In groups of 3 decide who will soar, stretch or pop. Find a group starting shape and decide what order you will dance in. Let your action speak to the others. End with all dancing together and returning to your group's shape.
-Is your group high, medium, low?
-While one dances the others are frozen.
-Is your ending shape the same as the beginning or different?

-The children may begin by conversing one after the other, but conversations at the same time and overlapping conversations may evolve.

B. UNIT II CREATIVE FOLK DANCE

1. Introduction

a) Folk Dance is defined as a traditional dance of a given people. In this form a definite pattern of dance is usually specified and followed. However in physical education, the elementary school programs utilize many variations and departures from the traditional dance. This approach can be said to be a more creative one thus the title "Creative Folk Dance". In Kindergarten and the early primary grades, simple fundamental locomotor movements are the basis for the dances whereas more specialized steps such as: Bleking, Circassia, Schottische, Polka, etc., are introduced in the upper elementary grades.

b) Method of teaching folk dance - For the most part the indirect method is by far the most effective, however from time to time when demonstration of more specialized steps is needed the direct method is necessary.
All steps and actions should be taught separately prior to learning the dance of which it is a part. This is a very efficient method as the children can concentrate on one element, the step, at a time. In order to make exploration and learning of various steps much easier, familiarity with the music and rhythm is of the utmost importance.
Be sure to begin with the simplest of formations, children scattered in personal spaces. This way children can concentrate on their own movements without the worry of coordinating with a partner or group. As the children progress in their abilities they may progress to other formation such as lines, single circles and double circles.

The sequence of presentation used in the lessons allows each child to explore and discover the various steps and actions of the dance. The children begin their exploration of the dance movements with voice or percussion accompaniment which eventually leads to the introduction of the music. These steps or actions are each explored separated and are usually done in their simplest form followed by such variables as directions, levels, pathways and any combinations of the above elements in conjunction with the step. The tempo of the verbal cues and the percussion instruments should approximate that of the music, unless the speed of the dance is quite difficult and must be approached gradually. The verbal cues are very important and should be used liberally throughout the lesson.

The final phase is to develop the "dance" by putting together in sequence fashion the steps and actions explored throughout the lesson. These can be specific actions or those created by the children. As children become more familiar with folk music (tempo, phrasing, instruments, pitch, etc.), they are more capable of creating their own dance steps and actions to the music.

c) Conclusion- It is hoped that the experiences you and your children share in "folk dance" are very "rewarding," truly "educational" and above all "enjoyable".

2. Scope and Sequence of Lesson Plans

Lesson 26: To develop a dance using kick steps, jumps, turns and skips to the music "Shoemaker's Dance".

Lesson 27: To develop a dance using slides, stamps, bleking step, turning, pats and claps to the music "Children's Polka".

Lesson 28: To develop a dance using only running steps and touches to the music "Alunelul".

Lesson 29: To develop a dance using skipping steps to the music "Come let us be Joyful".

Lesson 30: To develop a dance using walking steps and gestures to the music "Glow Worm Gavotte".

LESSON 26

Objective: To develop a dance using kick steps, jumps, turns and skips to music "Shoemaker's Dance".

DANCE GRADE 3 CREATIVE FOLK DANCE

Overview: In this dance the children will explore three basic actions, kick steps, jumps and skips while turning. This Danish dance is meant to be danced with a partner, however the children will discover the skills on their own at first.

Equipment: Tambour or drum, Tambourine, Folk Dancing for Kindergarten and Early Primary Grades, Hoctor Records 4026, "Shoemaker's Dance" (Danish Folk Dance).

Introductory Activity:

-Listen to Music. Clap the beat. Now let's skip to the music all about the room. Review the skip if some have difficulty (step - hop, step - hop).

Skill Development:

TASKS	*TEACHER SUGGESTIONS*
-Can you skip in many different ways?	-Accompany with tambourine.
-How many different directions can you skip?	-Forwards, sideways, backwards.
-Can you skip in a straight line?	
-Let's skip a small circle?	
-How about a big circle?	-Each child makes his own.
-Can you skip high?	-Reach high.
-What about low?	-Bend low.
-Can you turn while you skip?	-Forward direction preferable.
-Now listen to the drum.	
-Can you kick on each drum beat?	-Alternate legs.
-Can you kick to the side?	
-Can you travel on each kick?	-Step and kick.
-Let's travel about the room to the beat of the drum.	-Continue kick steps.
-Has everyone got a big space?	
-Let's check it by spinning in it.	-Spin down then up.
-Can you jump in your space?	
-Can you jump up and down?	-Side to side, back and forth.
-Can you jump and turn?	-Try turning both directions.
-Can you travel while jumping?	
-Let's travel to the drum beat.	-Even rhythm.
-Can you follow the drum beat now?	-Uneven rhythm.

. . . continued

Consolidation:

Let's listen to the music. See if you can pick out the parts of the music that go best with the actions we have practised.

1 2 3 4

Part 1 - Step kick Step kick (alternating feet)
Step kick Step kick
Jump, jump, jump, jump, jump.

Part 2 - Repeat Part 1.

Part 3 - 8 skipping and turning actions left.
8 skipping and turning actions right.
*Eight skips will take you twice around. Now repeat entire dance.

Variation - When dancing with a partner, inside hands are always joined.
The entire dance is the same with exception of the skips.
Each partner will skip twice around under the arm of the other.
The partner not turning will skip on the spot.

LESSON 27

Objective: To develop a dance using slides, stamps, bleking step, turning, pats and claps to the music "Children's Polka".

DANCE GRADE 3 CREATIVE FOLK DANCE

Overview: This dance is a German folk dance which can be performed with a partner in a variety of formations. In this lesson the children will discover the skills,then put them into practise in three formations:
1) Free form.
2) Circle - In and Out.
3) Circle - Around.

Equipment: Folk Dancing for Kindergarten and Early Primary Grades, Hoctor Records 4026, "Children's Polka" (German Folk Dance).

Introductory Activity:
-Review a slide and have children slide about the room sometimes to the right and sometimes to the left.

Skill Development:

TASKS	*TEACHER SUGGESTIONS*
-Can you make two slides then three stamps? -Slide, slide, step, step, step.	-Repeat as children travel about room.
-Can you perform these actions going the other direction?	-Vocal accompaniment. -Equal opportunity for each direction.
-Stand by the nearest person. -Now can you try it with your partner? -Now can you face your partner?	-Allow time to perfect.
-Let's pat knees once,clap hands once and pat partners hands three times.	-Repeat a few times.
-Can you try it with a new partner?	-Next closest.
-We now have a new step to learn. (Bleking step)	-Weight on left foot while right heel is forward on floor. With a little jump you exchange the position of your feet.
-Can you perform this action in your own space? -How fast can you change feet? -How many can you do in a row? -Can you do three in a row and pause?	-You could time the children. -1 2 3 pause 4. Repeat.
-Now the last action; can you turn around with four steps and stamp stamp, stamp.	

. . . continued

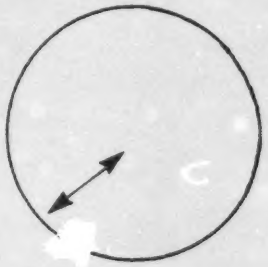
Consolidation:

Let's listen to the music and then try the entire dance with your partner.

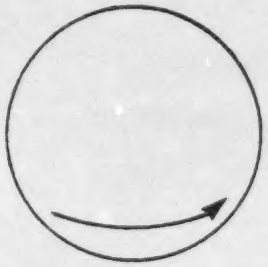
Part 1 - Slide slide, stamp stamp stamp.
Slide slide, stamp stamp stamp.
Slide slide, stamp stamp stamp.
Slide slide, stamp stamp stamp.

Part 2 - Pat knees once, clap hands once, pat partner's hands three times.
Pat knees once, clap hands once, pat partner's hands three times.
Bleking step, Bleking step, Bleking step - pause.
Bleking step, Bleking step, Bleking step,- pause.
Turn around (four steps) and stamp stamp stamp.

Variation - #1 - Circle.
Slide in and out of the circle.



#2 - Circle
Slide around the circle.



LESSON 28

Objective: To develop a dance using only running steps and touches to the music "Alunelul"

DANCE GRADE 3 CREATIVE FOLK DANCE

Overview: "Alunelul" is a Romanian Folk Dance. The title means "Little Hazelnuts" and is often called "5's, 3's, and 1's" because the pattern is basically five steps, then three, then one step. The formation used is usually an open line of five to seven dancers with hands on each others shoulders. Standing side by side everyone faces straight ahead.

Equipment: Tambour or drum, Folk Dancing for Elementary School Grades, Hoctor 4027 "Alunelul" (Romanian Folk Dance).

Introductory Activity:

-Listen to the music then explore running about the room while the music is playing. If children have problems with the beat then stop and clap the beat.

Skill Development:

TASKS	*TEACHER SUGGESTIONS*
-How many ways did you run to the music?	-Have a few demonstrate.
-Can you run backwards?	
-How about sideways?	-From the demonstrations pick upon a few ideas and explore them further.
-Can you run sideways in the other direction?	
-Can you cross one leg behind the other?	
-Can you change direction every eight beats?	-Eight beats, eight steps.
	-Continue cross behinds.
-Now here is a challenge.	
-Can you move five steps to the right and end with two touches of the left heel?	- R L R L Step behind step behind R L L Step touch touch -Left heel makes two touches then pauses near right foot.
-Now let's try it to the left.	-Opposite to right.
-Can we put them both together?	-R, 2, 3, 4, 5, touch, touch, pause. L, 2, 3, 4, 5, touch, touch, pause.
-Repeat.	
-Let's listen to the music. Can we do it to the music? Let's try.	-Demonstrate to indicate speed.
-If we can dance the five step, let's try the three step.	- R L R L Step behind step touch L R L R Step behind step touch Repeat.

. . . *continued*

-Can you try it to the music?
-Finally - Let's try the one step.
-Can we try it to the music?

- R L L R R
Step touch step touch step
L L
touch touch.
L R R L L
Step touch step touch step
R R
touch touch.

Consolidation:

Let's put the entire dance together.

Part 1 - Five steps right, five steps left.
Five steps right, five steps left.

Part 2 - Three steps right, three steps left.
Three steps right, three steps left.

Part 3 - One step right, one step left, one step right (two touches)
One step left, one step right, one step left (two touches)

* Children should try dance at first alone, then with a partner, then a group of three then possibly six. Use your own discretion on how the dance is progressing.

Note: This is a progessive dance and you may group those children together which acquire similar skills.
eg. Some children may dance the five step for the entire dance, while others may use the five and three, and still others who have learned all three steps.

LESSON 29

Objective: To develop a dance using skipping steps to the music "Come let us be Joyful".

DANCE GRADE 3 CREATIVE FOLK DANCE

Overview: In this lesson the children will create their own dance using a variety of skipping steps. During the lesson the children will be exposed to skipping in different directions, at different levels, different pathways, while turning and while swinging a partner. The music is developed in three parts: A, B, C repeated.
We will use the theme; Part A - travel
Part B - swing
Part C- travel

Equipment: Tambour or drum, Folk Dancing for Elementary School Grades, Hoctor Records 4027, "Come Let Us Be Joyful" (German Folk Dance).

Introductory Activity:
-Listen to the music - Sing the chorus - Come let us be joyful
Come let us be happy and gay
Come gather the rose bud
Ere they fade away.
-Let's skip about the room, sing the chorus and play musical freezes during Part B. Stop music intermittently so children can freeze low.

Skill Development:

TASKS	*TEACHER SUGGESTIONS*
-Can you skip in different directions? (forwards, backwards, sideways)	-Accompany with drum. -Allow time to adequately acquire skills.
-Can you change directions on command? -Can you change directions on your own?	-Teacher led activity. -Cross legs over when skipping sideways.
-Can you skip at a high level? -How about a low level?	
-Can you skip different pathways?	-Straight lines, curves, zig zags.
-What patterns can you make on the floor?	-Squares, triangles, circles.
-Stand by the closest person.	
-Can you skip with a partner?	-Travel about the room.
-Let's try it to the music. Each group of two make sure you are in a big space.	-Remind them of directions and pathways.
-Can you show me different ways to swing your partner while skipping?	-Accompany with drum. -Children should stay in their own space.
-Can you swing with one arm? -How about the other arm? -Can you use two hands?	

. . . continued

Consolidation:

With your partner create a skipping dance which follows the pattern of the music.
Part A - Travelling skip.
Part B - Swinging skip.
Part C - Travelling skip (different from A)

Variation -

1. Groups of three. Center dancer swings the other two dancers alternately during part B.

2. Circle formation. All three dancers could dance a wheel in place during part C.

LESSON 30

Objective: To develop a dance using walking steps and gestures to the music "Glow Worm Gavotte"

DANCE GRADE 3 CREATIVE FOLK DANCE

Overview: The music in this lesson lends itself to the exploration of the walk,in different pathways. During the "walk" is also a perfect time to place some emphasis on body gestures. Therefore the children will have the opportunity to be very expressive with their bodies thus develop some body language.

Equipment: Tambour and drum, Folk Dancing for Upper Elementary and High School Grades, Hoctor 4028, "Glow Worm Gavotte" (American Folk Dance).

Introductory Activity:

-Listen to the music. Walk to the music in general space.

Skill Development:

TASKS	*TEACHER SUGGESTIONS*
-Can you walk in different directions?	-Drum accompniment. -Forwards, backwards, sideways
-Can you change directions every eight steps?	
-Can you make a pattern of walks to equal 32?	-Four different direction eight steps each.
-Let's try it to the music?	-Repeat.
-How high can you walk?	-Reach.
-How low?	
-What pathways can you follow with your walks?	-Straight lines and curved.
-Can we make some patterns on the floor?	-Circles, squares, triangles.
-Can you make a pattern with only light steps?	-Accompany with drum.
-How about 16 steps. The music lasts 32 beats. If you make a pattern with 16 steps, how many times will you make that pattern?	
-What about 8 steps?	
-Can you choose a pattern and try it to the music?	
-Now let's do something with your body while you walk.	
-Can you show how you feel?	-Sad, happy, mad.
-How can you move your arms and hand?	
-What other body parts can you move as you walk?	-Head, seat, shoulders, etc. -Demonstrate.
-Stand by a partner. Alternate copying each other's walk.	-Person nearest.
-Let's try it to the music?	-Teacher indicates when to change leaders.

.... continued

Consolidation:

With your partner ~~can you~~ develop a walking dance using four different walks totalling 32 beats either in unison meeting and parting, or leading and following.

Variation: This dance could also be done in a circle formation with the children's walks travel around the circle in either direction, away from and toward the center of the circle. Certain guidelines have to be specified so the children are coordinated. (Partners side by side)

eg.	Forward	8 steps	Travelling steps.
	Backward	8 steps	(Circle moves)
	Parting	8 steps	Non travelling steps.
	Meeting	8 steps	(Circle is stationary)

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Saskatchewan Department of Education. Creative Dance K-6. 1976

VIII MUSIC

Children's Rhythms in Symphony: Primary Rhythms. Bowmar.

Folk Dancing for Kindergarten and Early Primary Grades. Hoctor #4026

Folk Dancing for Elementary School Grades. Hoctor #4027

Folk Dancing for Upper Elementary and High School Grades. Hoctor #4028

Listen and Move. MacDonald and Evans.

IX EQUIPMENT

Cassette recorder	heavy duty, 10 watt output	1
Record player	heavy duty, eg: Califone 1155K	1
Tambour and beater	for teacher	1
Tambourine	for teacher	1
Tone block	for teacher	1
Triangles		2
Claves		3
Cymbals		2 pairs
Cow bell		2
Maracas		6 pairs
Tambours		3
Tambourines		3
Tone blocks		9
Parachute	24' - 28', with storage bag	1
Storage Unit	mobile, metal	1